

Internationale, Zola there acquired no little information which became useful for his contributions to "L'EVe'nement," besides making the acquaintance of various literary men. Bat his old friends remained his favourite ones, and Cezanne, the painter, ranked foremost among them. He, Cezanne, had become a fervent partisan of the new school of art, the school which Zola called that of the Open Air, and which led to Impressionism. Zola himself had strong artistic leanings and sympathies; he spent hours in the studio of his friend, who introduced him to several other young painters, first Guillemet, then Bdouard Beliard, Pissarro, Claude Monet, Degas, Eenoir, Fantin-Latour, — as well as Thdodore Duret, art critic and subsequently historian—• with all whom he often discussed art at the famous Caff Guerbois at Batignolles. A little later, Guillemet and Duranty the novelist,¹ with whom Zola had kept up an intercourse since leaving Hachette's, introduced him to IMouard Manet, the recognised leader of the new school; and in all likelihood Zola, about the same time, came across the unlucky Leopold Tabar, a born colourist, whom Delacroix had favoured and helped.

Tabar produced one striking and almost perfect painting, a " Saint Sebastian," but the rest of his life was

consumed in
ineffectual efforts. His sketches were
admirable, but he
could never finish a picture, and his failures
were accentuated by his constant ambition to produce
something huge,
something colossal. Yet for years he was
regarded as a
coming great man. He had failed with his last
picture, no
doubt, but his next would be a masterpiece.
He died at
last in misery. And so much of his story
corresponds with

¹ See *ante*, p. 66.